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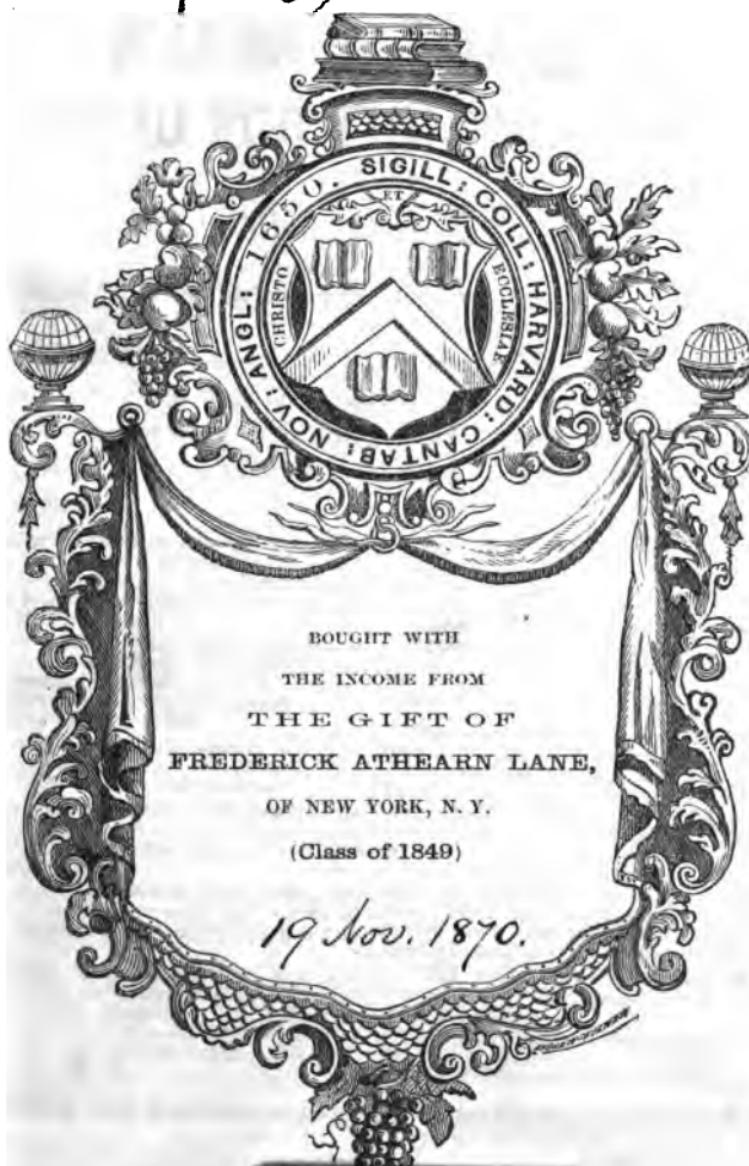
A R I O N



SECOND BASS

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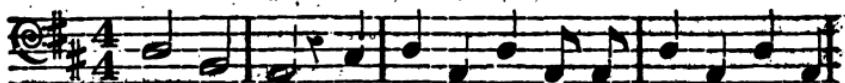
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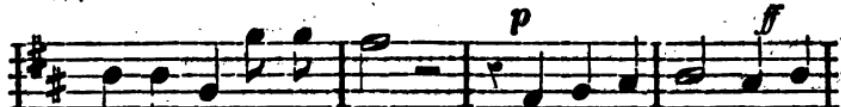
The Wind.

F. Otto.

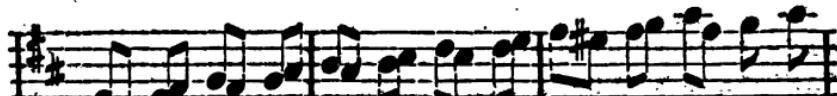
SECOND BASS.



1. Wind, O Wind! Thro' earth's domain, Over sea and plain, Thy
2. On - ward still! At thy control, Loudest thunder's roll; And



progress ne'er is con - fined! Now mild thy breath, and now
tempesta rise at thy will; Thou breath'st on O - cean with



fierce thy rage, Now fierce thy rage, Nor life nor death ean thy
sovereign might, with sovereign might, And fierce commotion as



wrath as - suage, Thou'rt free from restraint, O Wind.
sails the sight, And heavenward her billows rise.

[1*]

SECOND BASS.

Moderato,
Con espressione.

The musical score consists of six staves of music for the Second Bass part. The key signature is A major (no sharps or flats). The time signature varies between common time (indicated by 'C') and 3/4 time (indicated by '3'). The tempo is 'Moderato' with 'Con espressione' indicated. The vocal line begins with 'O wert thou in the cauld blast, On yonder lea, On yonder' and continues through several stanzas of lyrics. The music includes dynamic markings like 'mf', 'f', 'Dim.', 'espo.', and 'Cres.'. The lyrics describe a speaker's desire to shelter someone from a 'cauld blast' and their longing for a 'par-a-dise' if they were there. The score ends with the final line 'Wad be my Queen, Wad be my Queen.'

O wert thou in the cauld blast, On yonder lea, On yonder
 were I in the wildest waste, Sae bleak and bare, Sae bleak and
 lea; My plai-die to the an-gry airt, I'd shelter thee, I'd
 bare; The des-ert were a par-a-dise, If thou wert there, If
 shel-ter thee. Or did mis-fortune's bit-ter storms A-
 thou wert there. Or were I man-arch of the globe, With
 round thee blaw, A-round thee blaw; Then should this
 thee to reign, With thee to reign; The bright-est
 heart thy ref-uge be, To share it a'... To share it
 jew-el in my crown, Wad be my Queen, Wad be my
 a'; Then should, then should this heart thy ref-uge be,
 Queen, The brightest, bright-est jew-el in my crown,
 To share it a', To share it a'.
 Wad be my Queen, Wad be my Queen.

O wert thou, &c. Concluded.

7

SECOND BASS.

CODA *

Jew - - el bright - est of my crown, Wad
Jew - - - el bright - - est

be my Queen, Wad be my love - ly Queen.
of my crown, Wad be my love - ly Queen.

Bright Sword of Liberty.

VON WEBER.

With spirit.

p

1. True sword! thy dark-blade gleam-ing, And
2. The arm of right shall wield thee, To
3. True sword to slaves a stran-ger, Of
4. Shine thus, dark blade for - - ev - - er, Sub-

bright as sun-beam seem-ing, Sword of the brave and free
des-pot nev-er yield thee, Thou our defence shalt be,
wrong the stern a-veng-gr, Thus shalt thou ev-er be,
dued thou canst be nev-er, Thou shalt our war-cry be,

Bright sword of Liher-ty! Hur-rah! hur-rah! hur - rah!

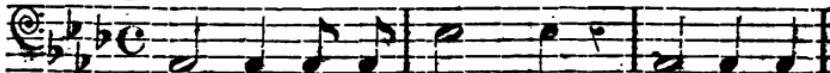
* If sung by a Chorus, the Basses to divide at the Coda.

Day, slowly declining.

VON WEBER.

SECOND BASS.

dagio.



vale and tower, Fond - ly now en - twin - ing, We'll
wood - y vale, Sweet night now re - veal - ing, So

seek ... our bower; Day, slow - ly de -
calm ... and pale; Moon-beams now are

clin - ing, Beams o - ver vale and tower,
steal - ing, Soft through thy wood - y vale,

Fond - ly en - twin - ing, We'll seek our bower.
Sweet night re - veal - ing, So calm and pale.

Must I, then, part from thee?

OTTO.

p*pp*

Could'st thou for - get me, too, And faith-less prove?
Its name, "For - get - me - not," Oft will it sigh;

Must I, then, part from thee? Concluded.

9

SECOND BASS.

Let thy heart stay with me, My heart shall stay with thee;
Al-though its life is vain, Yet will its hue re-main,

p

Joy, then, will yet re - main, Still true to
True as my heart to thee, E'en though it

pp

love, Still true to love.
die, E'en though it die.

Silent Night.

VON WEHN.

Andante. *pp*
sempre

1. Si - lent night! tho' dark thy fea - ture, Still thy
2. Cyn-thia's love - ly ray now glan - ces On the
3. All a - round how calm - ly sleep - ing, Hush'd the
4. Zeph - yr to each leaf hear whis - per, While in

Cres.

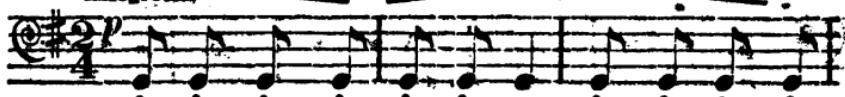
qui - e - tude I hail, While se - rene - ly
lim - pid murmur'ring stream; While up - on its
din of toil - some day, Scarce - ly heard those
mournful strain or light, Hark! the night - in -

f *p*

wea - ried na - ture Sleeps be - neath thy sa - ble wt.
sur - face dan - ces, Gai - ly spor - tive, that chaste beam.
wavelets creeping, O'er the peb - bles as they stray.
gale's soft ves - per, Thus completes the charm of night.

SECOND BASS.

Allegretto,



Stream and mill your murmurs cease, In - to si - lence

Dolce.

mz.



all de-cline, Now ye wood-birds rest in peace; Or this on - ly

1st.



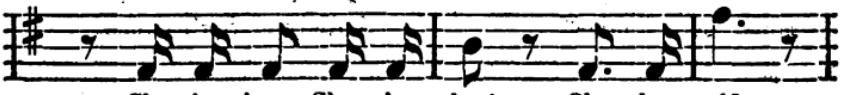
bur-then join, Or this on - ly bur - then join

ad.

f



join. She is mine, She is mine!

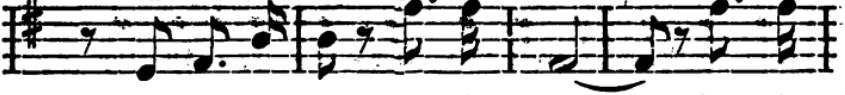


She is mine, She is mine! She has said

ff

f.

ff



that she is mine! She is mine, She is

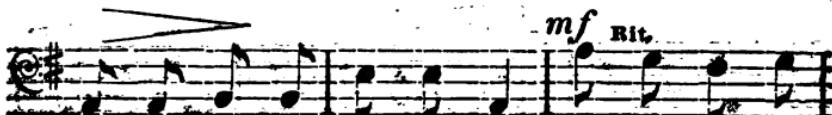
mine!

She has said

that she is

SECOND BASS.

SECOND BASS.



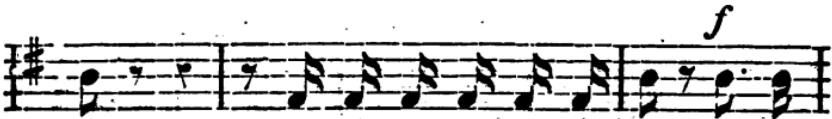
Now no more with care o'ergrown, Feels my beat-ing



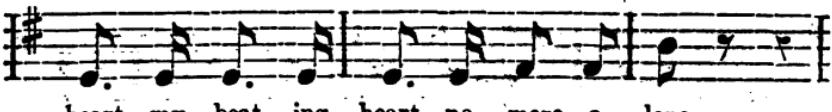
heart a - lone, no more, no more a - lone, no



more a - lone. - lone. Now no more with care o'er -



- grown, Feels my beat-ing heart a - lone, Feels my



heart, my beat-ing heart no more a - lone.



Mine, ...

mine, ...

mine,

SECOND BASS.

The musical score consists of five staves of music for voice and piano. The vocal line is in soprano C-clef, and the piano accompaniment is in bass F-clef. The key signature changes between G major and A major. The vocal parts include lyrics such as "mine, ... mine, mine, mine, mine!....", "Yes! the mil-ler's love - ly", and "daughter's mine, mine, mine, mine, mine!....". The piano part features eighth-note patterns and sustained notes. Dynamics like forte (f), piano (p), and diminuendo (Dim.) are indicated. Measure numbers 1 through 10 are present above the staff lines.

Chorus of Pilgrims,
FROM THE OPERA "TANNHÄUSER."

SECOND BASS.

p Andante Maestoso.

Once more, dear home, I with rapture be - hold thee, And
greet the fields that so sweet - ly en-fold thee; Thou pil - grim
staff may rest thee now, Since I..... to God have ful -
filled my vow. By pen - ance sore I
have a - - - toned, And God's pure law my
heart hath owned; My pains hath He with
bless - ing crowned, To God my song shall

Chorus of Pilgrims. Concluded.

15

SECOND BASS.

Cres.

aye re - sound; To God my song shall

mf aye re - - - sound . . . Once more, dear home, I with

ff rapture be-hold thee, And greet the fields that so sweet - ly en -

ff fold thee, Yes ! pil - grim staff, thy toil is o'er, I'll

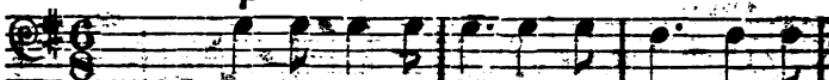
serve my God, for ev - - er-more, Hal - le - lu

ff jah ! Hal - le - - lu - jah, for - ev - er more, for

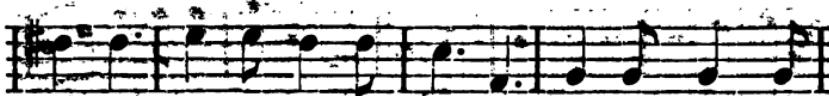
p

"Compte Ory."

SECOND BASS.

Andantino. *p*

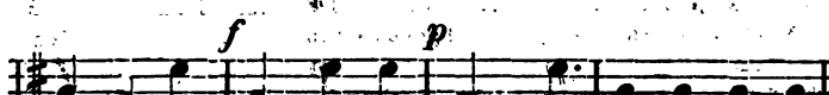
1. Fair and no - ble la - dy, Hear our sup - pli
 . 2. Save us from great dan-ger, 'Tis thy sa - cred



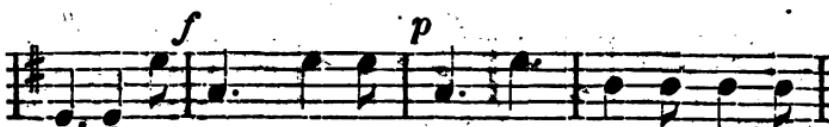
ca - tion — In our des - o - - la - tion Kind and gra - cious
 du - ty: Great as is thy beau-ty, Be thy char - i -



be, From death we are fly - ing; O - pen wide thy ..
 ty; Kindly give us shel - ter; May the saints re -



por - tals; Oh give us poor mor - - tals hos - pi - tal - i -
 ward thee, In Heaven a - - ward thee hos - pi - tal - i -



ty! Oh give us poor mor - tals hos - pi - tal - i -
 ty! In Hea - ven a - - ward thee hos - pi - tal - i -



ty, hos - pi - tal - i - ty, hos - pi - tal - i - ty.
 ty, hos - pi - tal - i - ty, hos - pi - tal - i - ty.

Chorus of Priests.

17

"Magic Flute."

SECOND BASS.

Adagio.

O I - sis and O - ai - ris ! What pure
 pleasure ! Dis - pers'd is night ; the sun displays his
 treasure, And greets the noble youth's re - gen - e - ra - tion ;
 Almost hath he achiev'd your hard pro-ba - tion. His
 soul up-right, His heart e - rect, His soul up - right, his
 heart e - - - rect ; Soon, soon, soon, be he deem'd and
 thron'd e - lect. Soon, soon, soon, be he deem'd and
 thron'd e - lect, deem'd e - - lect, thron'd e - - lect.

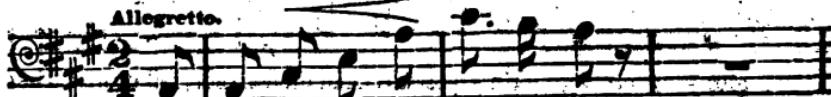
[2 *]

Serenade.

Kreutzer.

SECOND BASS.

Allegretto.



I of - ten pass thy house at night,



And see thy lit - tle window light,



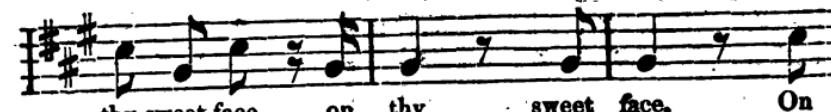
And fondly lin - ger there to gaze, there..... to



gaze On thy be - lov - ed an - gel face, And



fond - - - ly lin - - - ger there to gaze On

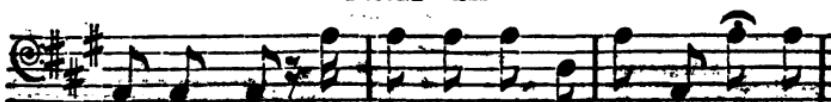


thy sweet face, on thy sweet face, On

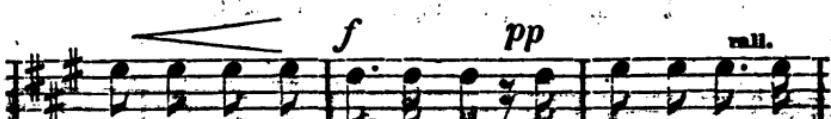


thy be - lov - ed an - gel face! Thy tres - ses, sweet heart,

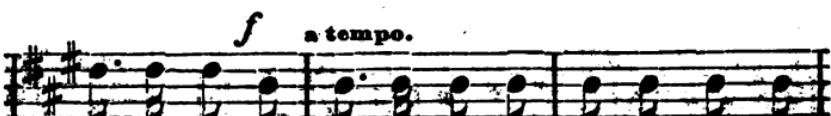
SECOND BASS.



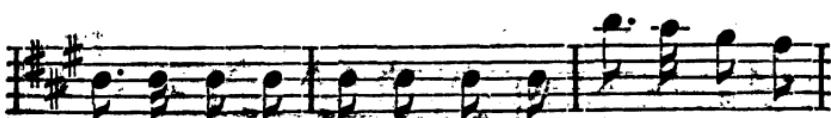
glos - sy brown, Un - loosen'd from their bands, fall down; Then



fold - est thou thy hands in prayer, Thou, Ho - ly child, so



meek and fair: O an - gel mine, pray too for me, I



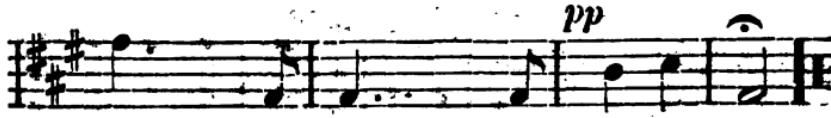
trust my soul's wel - fare to thee! O angel mine, Pray



too for me! O an - gel mine, pray too for me! I



trust my soul's wel - fare to thee! I



trust my soul's wel - fare to thee!

The Artillerist's Oath.

C. F. Adam.

Alta Marcia.

SECOND BASS.

The musical score consists of two staves. The top staff is for the Second Bass part, starting with a forte dynamic (f). The bottom staff is for the Alto Marcia part, starting with a piano dynamic (p). The music is in common time (indicated by '4'). The vocal parts enter sequentially, with the Alto Marcia part beginning first, followed by the Second Bass part.

1. From out the wild flame of the furnace, Thou cam'st, with labor fierce and
2. Thou art my bride, my stern faith swearing, True love to thee my heart is
3. Soon for the wedding feast adorning, A veil of silver-grey, like
4. And when is come the hour of dying, The fire of life's weak match is

The musical score continues with the same two staves. The Alto Marcia part begins with a piano dynamic (p), followed by the Second Bass part with a forte dynamic (f).

earnest; As the glo - ry of a queen, Oh can - non is thy bearing; As the song of nightin - gale Borne on zephyrs o'er the morning, Shall, wreath'd with laurels, shine Up - on thy brow sub - flying, I'd crawl to thy rent side, And there, with heartfelt

Cresc.

Dim.

The musical score continues with the same two staves. The Alto Marcia part begins with a piano dynamic (p), followed by the Second Bass part with a forte dynamic (f).

| | | | |
|--------|-------------------------------------|-----------|------|
| sheen; | On thee, in oath I lay | my hand- | True |
| vale, | Thy voice can make my heart | to bound; | With |
| lime, | And there, a - mid the e - choing | horn, | The |
| pride, | Shout, while the breech supports my | hand- | True |

The musical score continues with the same two staves. The Alto Marcia part begins with a piano dynamic (p), followed by the Second Bass part with a forte dynamic (f).

| | | | |
|------|---------------|--------------------|---------------|
| hold | I out, | With thee | to fight, For |
| thee | my song, | In ev' | ry hour, In |
| bul | - - let song, | The sa - - - - bre | clash, I'll |
| held | I out, | With thee, | to fight, For |

The musical score continues with the same two staves. The Alto Marcia part begins with a piano dynamic (p), followed by the Second Bass part with a forte dynamic (f).

home, for freedom, Fatherland, For home, for freedom, Fatherland,
e - cho loudly sha ll resound, In e - cho loud - ly shall resound,
wed thee in the battle's storm, I'll wed thee in the battle's storm,
home, for freedom, Fatherland, For home, for freedom, Fa-ther-land,

The musical score continues with the same two staves. The Alto Marcia part begins with a piano dynamic (p), followed by the Second Bass part with a forte dynamic (f).

For home, for freedom, Fa - ther - land.
In e - cho loud - ly shall re sound.
I'll wed thee in the bat - tie's storm.
For home, for freedom, Fa - ther - land.

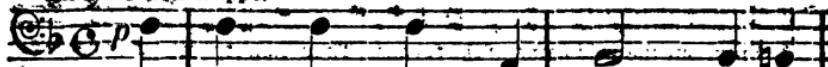
The Ruined Chapel.

21

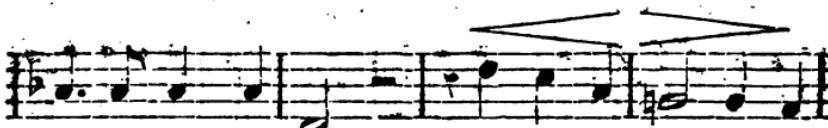
Becker.

SECOND BASS.

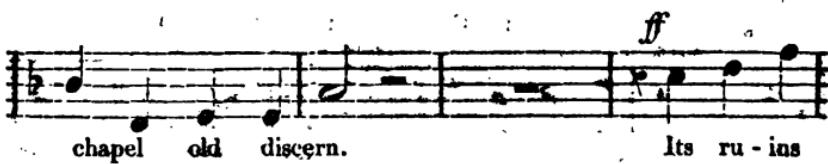
Andante non troppo.



Un - to the moun - tain's sum - - - mit, My



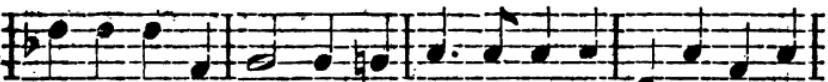
wand'ring gaze I turn, With joy and sad - ness, A



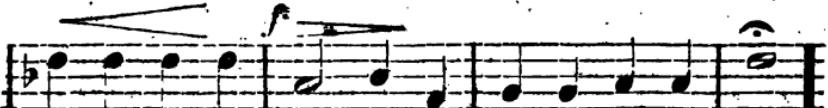
chapel old discern. Its ru - ins



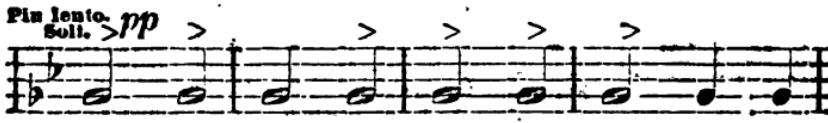
crown'd with, crown'd with ivy, The work of many years, Yet



glow with hues resplendent, When morning's sun appears, Yet glow with



hues, with hues re - splendent, When morning's sun ap - pears.



And when chimes of, chimes of Sab - bath, of

SECOND BASS.

Sab - bath, When the chimes of Sabbath, From
fz *p*
 village spires are heard, To sweet and soft vi - brations, Its
fz
 bell is lightly stirr'd, To sweet and soft vi - brations, Its
fz > > >
 bell is light - ly stirr'd, And when the Sabbath
 chimes are heard, Its bell, its bell,... its bell
 is lightly stirr'd..... is lightly stirr'd. Those mild sad tones a -
 waken sweet mem - o ries of yore, And seem again to

Dim.

Tutti. Tempo 1mo.

p

SECOND BASS.

mf

welcome the Christians to its door,

pp ritard.

sad tones a -
waken Sweet dreams of yore,

a tempo,

And seem again to
welcome The Christians to its door, And yet again they seem to

f

welcome The Christians to its door, And seem again to

wel - come The Chris - tians to its door.

Ecce quam bonum.

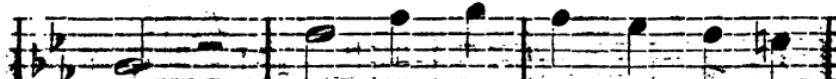
Ee - ce quam bo - num quamque ju - cun - dum

ha - bi - ta - re fra - tres in u - - - num.

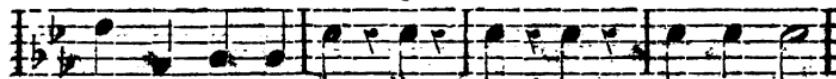
SECOND BASS.

f With spirit.

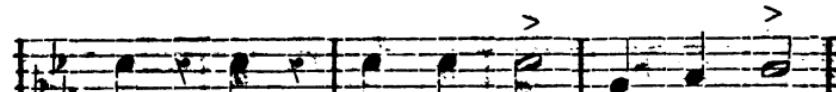
On! gal-lant com - pa - ny! With measured step and



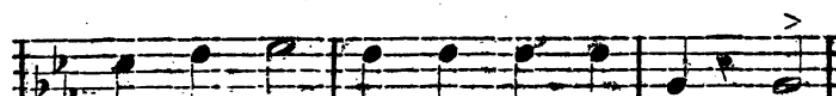
song; White cheer - ful songs re - sound, The

p

way is nev - er long. la, Left, right, strict in time,



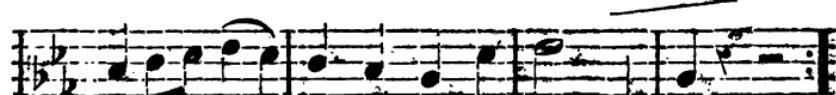
Firm step, close in line, straight a - head,



Nought shall stay our tri - umphant way. On!

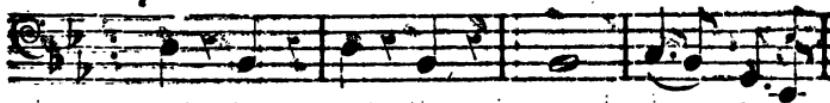
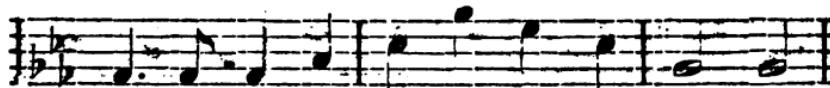
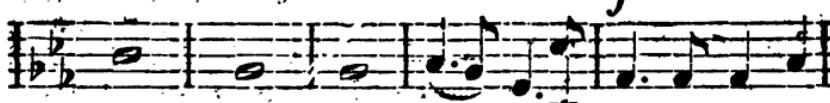
f

Left, right, strict in time, Firm step, close in line,

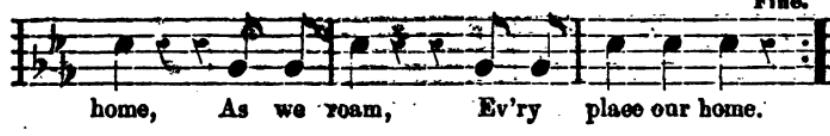
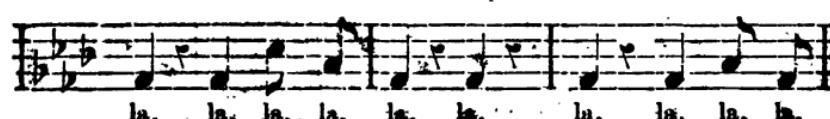
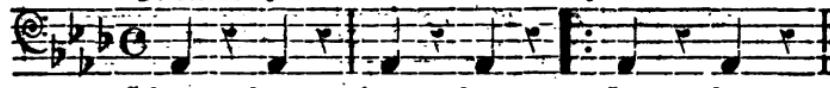


Straight a - head, Nought shall stay our glorious way

SECOND BASS.

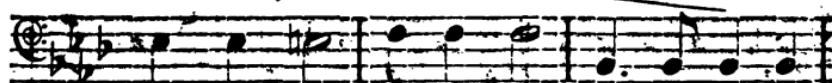
p*f*

Fine.

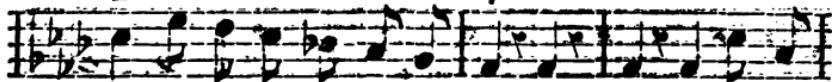
*f TRIO. p**p*

(3)

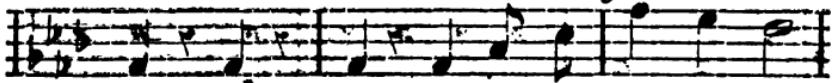
SECOND BASS.



Quick - ly in! For with - in, Goodly cheer a -

p

waits la, la,

f

la, la, la, la, la, E'er we part,

1st.

2d.



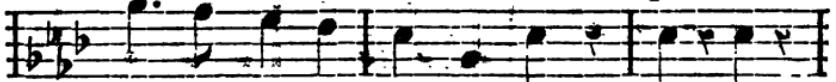
Many a heart Owns their gen - tle sway. sway.



Hol - la, ho ! holla, ho ! We're light and free wher-



e'er we go, Hol - la, ho ! hol - la, ho ! We're

p

light and free wher - e'er we go. Love, and

SECOND BASS.

The musical score consists of six staves of music for the second bass part. The key signature is B-flat major (two flats). The time signature is common time. The vocal parts are as follows:

- Staff 1:** Joy, and Mu - sic, All in - vite us
- Staff 2:** on - ward, All in - vite us on - ward;
- Staff 3:** Yes! 'tis Love, and Joy, and
- Staff 4:** gladsome Mu - sic, All in - vite us on -
- Staff 5:** ward. La, la,
- Staff 6:** la, la.

 The music concludes with a repeat sign and the instruction "Da Capo. Senza Replica." Below the staff, there are two endings:

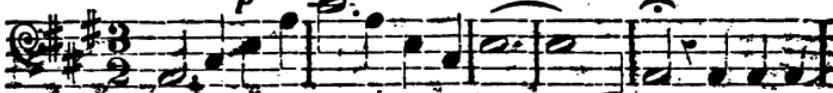
- 1st:** la, la, la, la, la, la, la, la,
- 2d:** la, la, la.

Wanderer's Night Song.

Lore.

SECOND BASS.

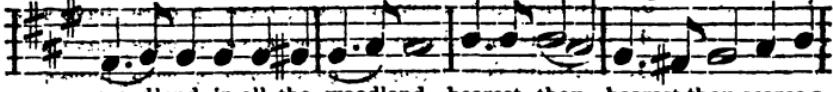
Andantino.

p

Under all the tree tops is rest, is rest; In all the

Dim.

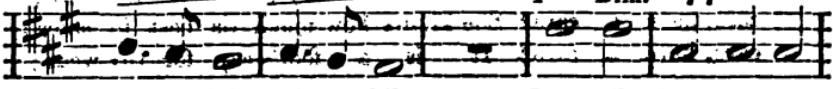
Cres.



woodland, in all the woodland,arest thou,arest thou scarce.

p

sound The birds are asleep in the forest,

p *Dim.* *pp*

Wait a while, wait a while, Soon wilt thou, too, find

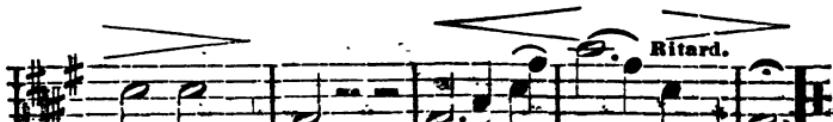


rest; Wait a while, wait a while, Soon wilt thou, too, find



rest; Wait, then, wait a while, wait a while, Soon wilt, soon wilt

Ritard.



thou, too, find rest, Soon wilt thou, too, find rest

Beware!

29

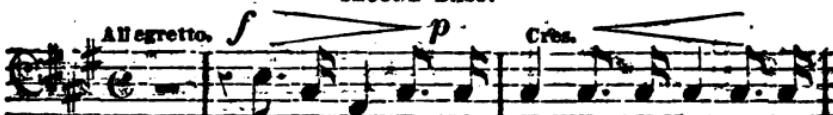
Girschner.

SECOND BASS.

Allegretto,

*f**p*

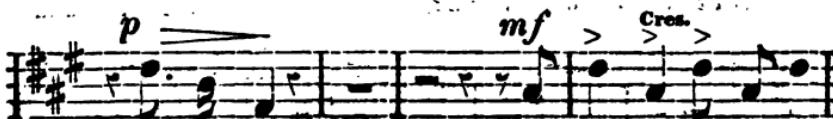
Cres.



1. Fair to see, Have a care, have a care, have a
2. Soft and brown, Have a care, have a care, have a
3. Golden hue, Have a care, have a care, have a
4. White as snow, Have a care, have a care, have a
5. Garland fair, Have a care, have a care, have a



care, have a care! She can both false and friendly be;
 care, have a care! She gives a side glance and looks down
 care, have a care! And what she says, it is not true;
 care, have a care! She knows how much 'tis best to show;
 care, have a care! It is a fool's cap for thy wear;



Have a care!

She's fooling, fooling thee;



Have a care, have a care! O, trust her not, Be-



ware! be - - ware! She's fool ing thee!

(3^e)

Carl Zöllner.

SECOND BASS.

*f**Vivace.*

Where would I be? 1. Where the swift gallant ship sails the
 Where would I be? 2. Where the trumpet is heard, and the
 Where would I be? 3. Where true friendship is felt; in the

o - cean o'er, And steers her proud course by the
 bullets fly, And Freedom's proud bird wings her
 purpest glow, And the heart bears its im - press in-

rock - bound shore; Where the tempest is fierce and the
 course thro' the sky; Where the slave breaks his chain, and th' op-
 joy or in woe, And the soul-breathing impulse ne'er

bil - lows roar, There would I be.
 pres - sors die— There would I be.
 ceas - es to flow, There would I be.

p Andante.

4. With my loved one re - clin - ing up - on my breast, While

on me her eyes with tenderness rest, And with rapture her form to my

heart is pressed— There would I be, Yes, there would I be.

Andante.

SECOND BASS.

*fp**p*

Oft when night has rest bestowed, All fatigue dis - pelling,

fp

Quiet - ly I seek the road To my lov'd one's dwelling;

pp

Wishing her at evening's close, Undisturb'd and sweet re-

pp

pose; Whisp'ring "dear, once more good night! Banish ev' - ry sor-

f

row, May in sleep our souls u - nite, Until dawn of mor-

*p**f*

row, fraught with thee, oft of me, All my

p

dreams are fraught with thee, Dream but half so oft of me, All my

f

dreams are fraught with thee, Dream but half so oft of me."

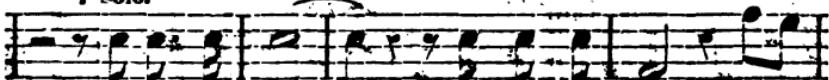
C. Kreutzer.

SECOND BASS.

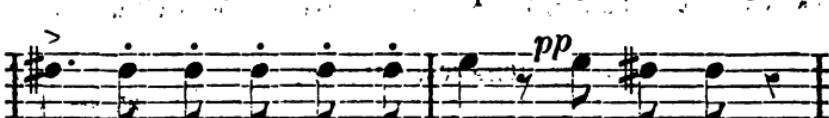
Maestoso e con fuoco.

ff Tutti.

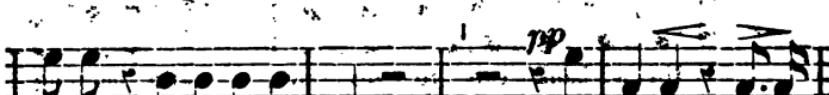
It is the Lord's own day! It is the Lord's own day!

p Solo.

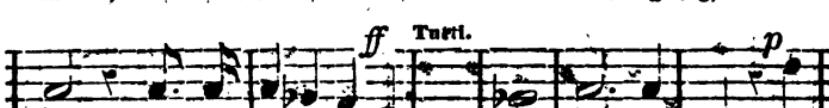
In all the wide ... expanse I hear One



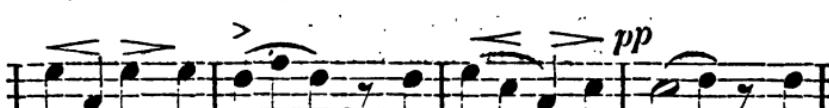
dis - tant bell a - lone sound clear, One dis - tant,



distant, bell alone sound clear And ting'ring, fade a -

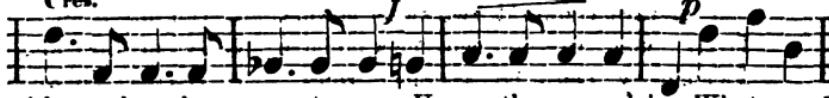


way, fade a way What sa - cred awe here reigns! ▲

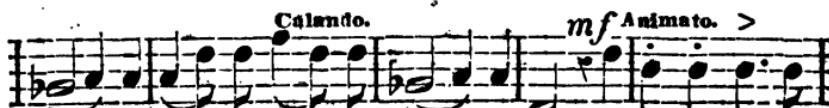


pre - sence bright, un - seen... though felt, Kneels

Cres.



with me here in earnest prayer, Upon the open plains: What sacred



awe here reigns, What sacred awe here reigns! The Heavens far a -

Calando.

mf Animato.

>

SECOND BASS.

Cres.

way, So cloudless are, So blue and clear, As though they were to
ff *ff* *Tempo 10.* *Tutti.* *fz*

earth more near, On this, the Lord's own day, On this, the Lord's own day.

The Two Roses.

Andante. mf

Werner.

1. On a bank two roses fair, Wet with morning
2. Thus in leaves of white arrayed, Not a speck to
3. Like her cheeks the blushing ray, Which thy bud en -

showers, Fill'd with dew, in fragrance grew, As I pen - sive,
dim them, So I find the spotless mind, Which adorns my
closes, Brighter far than you they are, But her charms if

full of care, Gather'd two sweet flowers; 1. Tell me roses,
lovely maid, In - no - oen - ce's emblem; 2. Tell me then, and
I should say, You'll be jealous, roses. 3. Tell me then, &c.

Cres.

tru - ly tell; If my fair one loves me well?
tru - ly tell; If my fair one loves me well?

SECOND BASS.

Andante *mf*

#3 *4*

Hark! a - bove us, on the mountain, Mournful
 tolls the fun'ral bell, While a shep - herd
 boy so gai - ly, Singa be - low us in the dell,
 While a shep - herd boy so gai - ly
 Sings be - low us in the dell; Now the train, the steep as -
 cending, Chant the chorus loud and clear, Hush'd the shepherd's song of
 gladness, As the sound comes o'er his ear. To their long home on the
 mountain, All, in turn, consigned must be; Sim ple

dim. *p*

SECOND BASS.

shepherd, simple shepherd, Soon that bell shall toll for
 thee! Soon that bell shall toll for thee! Soon that
 bell shall toll for thee! Simple shepherd, simple shepherd, Soon that
 bell shall toll for thee! toll for thee, toll for thee!

Evening Song.

C. Bank.

Andante.

1. The twilight shades fast descending, Bring quiet evening
 2. A rosy light yet is gleaming Through all our shady
 3. The birds in their joyful chorus, Ss - lute the qui - et

now,.... Q. Nature, with music blending, How charming and mild art
 vale,..... The sun's parting ray is beaming, O'er mountain, and hill and
 hour,... Their night-song resoundeth o'er us, From ev'ry green leaf - y

molto ritard. a tempo.

thou! O Nature, how charming and mild art thu!
 dale, The sun's ray is beaming o'er hill and dale,
 bower, Their night-song re - soundeth from ev' - ry bower.

SECOND BASS.

Enrgeico.

All hon - or to the soldier give, All honor
 to the soldier give; Thro' hardships he must often
 live, Yet he fights for his father - land; All honor give;
 the sons of courage and hon - or, He extends the friendly
 hand, All honor give, the sons of courage and honor, He ex -
 tends the friendly hand, All honor give, All honor give,
 All honor give, to the sol - dier give, All honor give,
 All honor give, All honor give, to the soldier

Praise of the Soldier. Concluded.

27

SECOND BASS.

ff

Fine.

give, Yes! hon - or to the sol - dier give,

He beats from a - far the trumpet sounding, The

foe he beholds with - out a fear, And while

forth to the bat - tle he's rush - ing, His loud

hurrah! resounds through the air. Hurrah! hurrah!

Hurrah! hurrah! sounds thro' the air, hurrah! hurrah!

Hurrah! hurrah! sounds thro' the air. Hurrah! hurrah!

Ba Capo al Fine.

ff

Hurrah! hurrah! hurrah! hur - rah! . . .

(4)

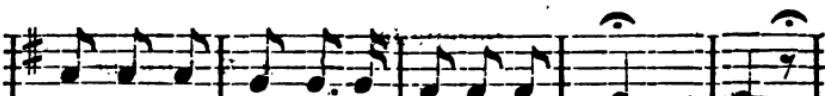
Banish, Oh! Maiden.

SECOND BASS.

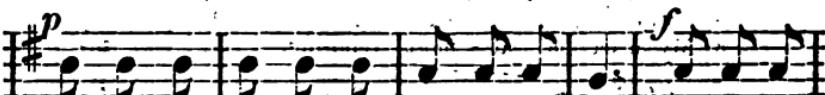
Lorens.

mf **Moderato**

1. Banish, oh! madden, thy fears of to - mor - row,
2. Hear me then, dearest, thy doubts gently chi - ding,
3. Time scarcely felt in af - fec - tion like ours,....
4. Sighs from thy bo - som for - ev - er ex - i - ling,



Dash from thy cheek, love, the tear-drop of *sor - row,*
Know'st thou not true love is *ev - er con - fi - ding?*
Steals the bright bloom from the fairest of *flow - ers,*
On that young lip still be *happi - ness smi - ling,*



Pleasure flies swiftly and sweetly *a - way.* Tears for *so -*
Why snatch from Cupid his bandage *a - way?* Love sees *no -*
Haste ere the rose from thy cheek pass *a - way.* Time now is
Or if a frown must that smile chase *a - way.* Frown then to -



mor - row, but kis - ses to - day. Kis-sos, love,
mor - row, then kiss me to - dav. Kiss me, love,
ours,.... then kiss me to - day. Kiss me, love,
mor - row, but kiss me to - day. Kiss me, love,



kisses, kisses, kis - ses to - day, *me* *f.p.*
Pears. for to - mor - row, but kisses to-day. Kisses, love,
Love sees no mor - row, then kiss me to-day. Kiss me, love,
Time now is ours,.... so kiss me to-day. Kiss me, love,
Frown then to - mor - row, but kiss me to-day, Kiss me, love,

SECOND BASS.

p

CROS.

Tears for to - mor - row,.... kisses, kisses to - day.
Love sees no mor - row,.... kiss-es, ~~thunk~~ kiss-es to - day.
Time now is ours,..... kisses, & kisses to - day.
Frown them to - mor - row,.... kisses, & kisses to - day.

Serenade.

A. E. Marschger.

Andante.

p

1. O why art thou not near me, O, my
2. Soft heaves the o - cean's bil - low, O, my
3. My heart is al - most rend-ing, O, my

pp

love, The stars would mildly cheer thee, O, my
love, Wilt thou not leave thy pil - low, O, my
love, With grief and joy con - tend-ing, O, my

pp

love, The moon now dimly glow - ing. Her
love, I wan - der forth de - spair - ing, To
love, Thy love I e'er shall cher - ish Till

pp

waning light is throwing; Good night, good night,
night my woes de - clar-ing; Good night, good night,
all things else shall perish; Good night, good night,

good night, good night my love.

(HE WHO IS UPRIGHT.) HORACE. Ode xxxii.

F. Fleming.

SECOND BASS.

1. In - te - ger vi - tee, see - le - ris - que pu - rus
He who is up-right, kind, and free from er - ror,
 2. Si - ve per Syr - tes i - ter aes - tu - o - sas,
What though he jour - ney o'er the burn-ing Syr - tes.
 3. Namque me sil - va - tu - pus in Sa - bi - na
For, late - ly chant - ing La - la - ges deer prais - es,
 4. If fate should take me where the summer breez - es,
 5. Place me where fate de - nies to man a dwelling,

Non e - get Mau - ri jac - u - lis nec ar - cu,
Needs not the aid of arms or men to guard him;
 Si - ve fac - tu - rus por in - hos - pi - ta - lem
Or climb a lone the dreadful, dang'rous Gaimas,
 Dum me - am can - to Ea - la - gen, et ul - tra
Care-less I wan - der'd through the Sabine for - ests,
 Ne'er werm'd the earth or sport - ed with the flowers,
 Conscious of right, all oth - er cares neg - lecting,

Nec ve - ne - na - - tis grav - i - da sa -
Safe - ly he moves, a child to guilt - ty
 Cau - ca - sum, vel quæ lo - ca fab - u -
Or taste the wa - ters of the famed Hy -
 Ter - mi - num eu - - ris va - gor ex - pe -
When, lo, a wolf, who cross'd my path, in
 Where dark - ness reigns, and an - gry Jove op -
 There could I live, thy charms and vir - tues

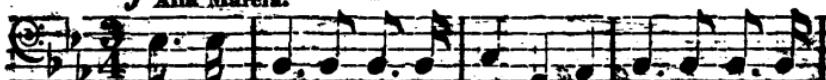
| | | | | | | | | | |
|-------|---|-------|---------------|--------|---|------|---|---|-------|
| gt | - | tis, | Fus - ce, | pha | - | re | - | - | tus, |
| ter | - | rors, | Strong | in his | | vir | - | - | tues. |
| lo | - | sus | Lam - bit | Hy | - | das | - | - | pos. |
| das | - | pes, | Gods will | at | - | tend | - | - | him. |
| di | - | tua, | Fu - git | in | - | er | - | - | mem. |
| ter | - | ror | Fled from | me | - | harm | - | - | less. |
| press | - | es | Faint, toil - | ing | - | mor | - | - | take, |
| tell | - | ing, | Sweet smil - | ing | - | maid | - | - | et. |

The Huatamen's Farewell.

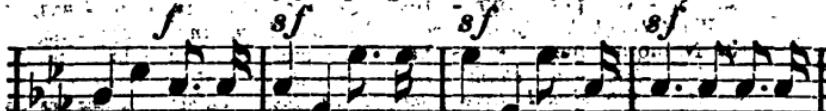
Mendelssohn.

SECOND BASS.

f Alla Marcia.



1. For - est fair, what mighty hand Hath in grandeur thee cre -
2. Tolls the bu - sy world be - low, Herds above are peaceful
3. What we joyful pledge to - day, Let us ev - er faithful



ated? With glad voice and heart e - lated, Will I praise Him who thee
grazing, Let our horns and voices raising, Make all hearts with joy o'er-
cherish; Never shall remembrance perish, Till our last song dies a -



planned, With glad voice and heart e - la - ted, Will I praise Him who thee
flow, Let our horns and voices - raising, Make all hearts with joy o'er-
way, Never shall remembrance per - ish, Till our last song dies a -

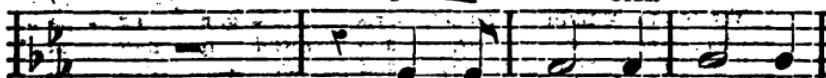


planned.

flow.

way.

p Cresc.



Fare thee well, thou for - est

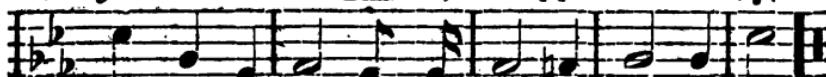
Fare thee well, thou for - est

God pro - tect thee, for - est

f

Dim.

pp



fair! Fare thee well! Fare thee well, thou for - est fair!

fair! Fare thee well! Fare thee well, thou for - est fair!

fair! Fare thee well! God pro - tect thee, for - est fair!

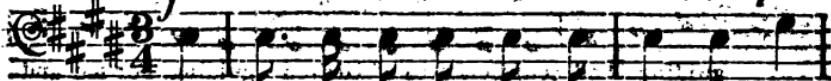
(4*)

The Cheerful Wanderer.

Mendelssohn

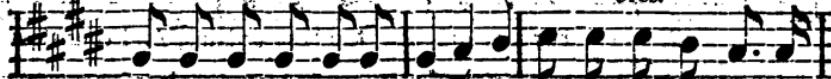
Ardante.

SECOND BASS.

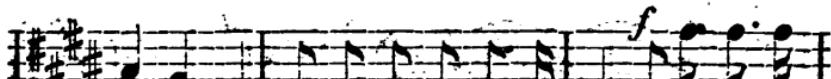
p

1. All those whom Prov-i-dence would fa-vor, Are
2. The brooks which from the mountain springing, The

Cres.



sent to scan the world around, Those wonders which thro' boundless
larks their joyous flutter raise, Why should not I like them be



nature, Those wonders which thro' boundless nature, In forest,
singing, Why should not I like them be singing, With heart and



rock and plain a-bound, Those wonders
soul in nature's praise? Why should not

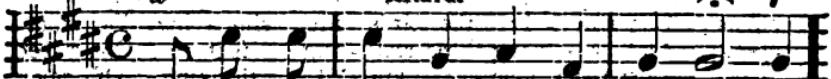


which thro' boundless nature, in forest, rock, and plain abound,

I like them be singing, With heart and soul in nature's praise!

f

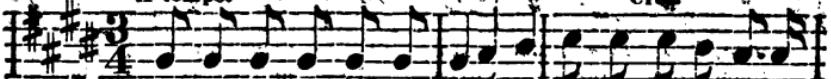
Ritard.

p

3. In Prov-i-dence a-lone con-fid-ing, Which

A tempo.

Cres.



forest, rock, and plain sustains, And countless orbs of Heaven

SECOND BASS.

guiding, And countless orbs of Heaven guiding, For me and
all, ... For me, and all, the best ordains, And countless
orbs of Heaven guiding, For me, and all, the best or-
dains, For all the best or-dains.

Longing for home.

O. Claudio.

Andantino.

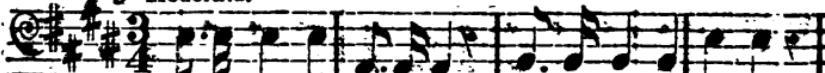
1. Now, farewell, dear scenes of childhood, And farewell, my happy
2. Far from home and lov'd ones parted, Still toward them my bosom
3. Oth - er places shall I vis - it, Other * maidens shall I
4. Ci - ties fair, and maidens lovely, May for some their charms dis-

home: From my parents and the dear one Whom I
burns; Cheerful ly the birds are sing - ing, Yet from
greet; Ah! a - mong those smil - ing features, One sweet
play; 'Midst them, lone - ly, - am - I thinking Of my

lose, I now must roam, I now must roam.
them my spir - it turns, My spir - it turns.
face I do not meet, I do not meet.
home so far a - way, So far a - way.

Gaudemus.

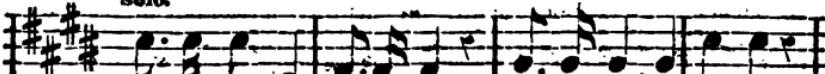
SECOND BASS.

f Moderato.

1. Gaud - a - mus i - gitur
2. U - bi sunt, qui ante nos
3. Vita nostra brevis est
4. Vivat a - ca - de - mi - a
5. Vivat et res - publica,
6. Vivant omnes vir-gines
7. Pe-re - at tris - ti - ti-a!

Ju - venes dum sumus,
In mundo su - e - re?
Brévi fi - ni - e - tur,
Vivant profes - so - res!
Et qui illam re - git!
Fa - ci - les, for - mosæ!
Pe - re - ant o - so - res!

Solo.



Gaud - a - mus i - gitur
U - bi sunt, qui ante nos,
Vi - ta nostra brevis est,
Vi - vat a - ca - da - mi - a
Vi - vat et res-pub - lica,
Vivant omnes vir - gi - nes
Pe - re - at tris - ti - ti-a!

Ju - venes dum sumus;
In mundo su - e - re?
Brévi fi - ni - e - tur,
Vivant profes - so - res!
Et qui illam re - git,
Fa - ci - les, for - mosæ!
Pe - re - ant o - so - res!

f Tutti.

Post jucundam juven - tute m, Post molestam se - noctutem,
Va - dite ad su - pe - ros Transite ad in - fe - ros,
Venit mors ve - loc - i - ter, Rapit nos a - tro - ci - ter,
Vivat membrum quodli - bet, Vivant membra quaeli - bet,
Vi - vat nostra ci - vi - tas, Maece - natum car - i - tas,
Vivant et mu - li - e - res, Teneræ, a - ma - bi - les,
Pe - re - at di - a - bo + lus, Quibus anti - burechi - us,



Nos ha - be - bit bu - inus, Nos ha - be - bit hu - inus.
U - bi jam fu - e - re, U - bi jam fu - e - re.
Ne - mi - ne par - ce - tur, Ne - mi - ne par - ce - tur.
Semper sint in flo - re! Semper sint in flo - re!
Quæ nos hic pro - te - git, Quæ nos hic pro - te - git.
Bonæ, la - bo - ri - osæ! Bonæ, la - bo - ri - osæ!
Atque ir - ri - so - res, Atque ir - ri - so - res.

Praise of Song.

Maurer

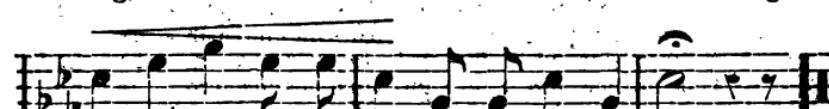
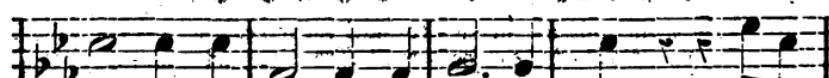
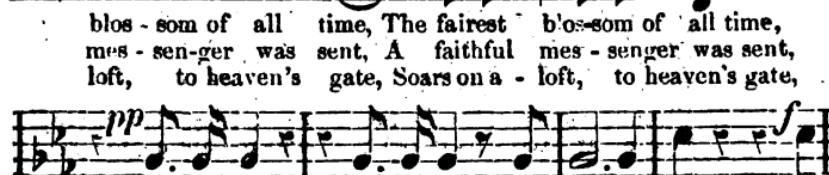
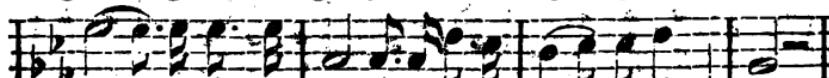
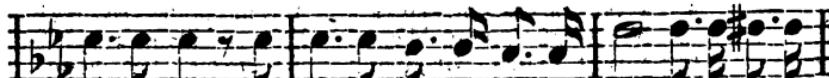
45

SECOND BASE.

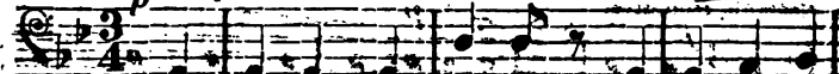
Maestoso.



1. Raise loud on high your mingled voices, In glowing waves of
 2. When with their skies of peaceful gladness, The heavens from the
 3. And all that's strong in life's dominion, To move the soul to



SECOND BASS.

p On expressiones.

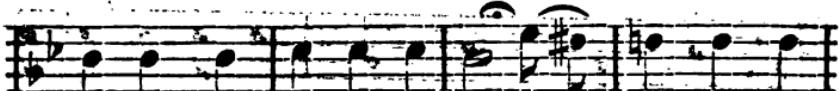
1. The wind rocks the forest, The clouds gather
 2. "The earth is a desert, And bro - ken my
 3. In vain, oh! how vainly, Flows tear up - on
 4. Let ev - er, though vainly, Flow tear up - on



o'er; The girl sit - teth lonely, Be -
 heart. Nor aught to my wished, The
 tear. Human woe nev - er waketh Dull
 tear, Human woe nev - er waketh Dull



side the green shore; The break - ers, are
 world dan - sim - part. To her Fa - ther, in
 death's hea - vy ear; Yet say what can
 death's hea - vy ear; Yet still, when the



dashing with fu - ry and might, And she maim - gles her
 heaven may the daughter now go; I have known all the
 soothe for the sweet, vanished love, And I, the ce -
 heart mourns the sweet, vanished love, No balm for its



sighs with the gloom - - y night, And her
 joys that the world can be - stow - I have
 celestial, will shed from a - bove The
 wound can de scend from a - bove, Like
 ritard.



eyes are... hot, are hot with tears.
 lived - I have loved, I have lived, I have loved."
 balm for thy breast, the balm for thy breast.
 love's own faithful, like love's own faithful
 tears.

Whom we love most.

C. F. Adam.

67

SECOND BASS.

Moderato expressivo.

1. Whom we love most! Speak we now with mu - sic's
2. What we love most! Sing we of true friend - ship's
3. Whom we love most! She, whose eye with ma - gic

power, Love, that 'mid life's darkest hour, When the
charm, Changing all life's storm to calm, And while
art, Lures from earth each wayward heart, Bids our

storm was break - ing o'er us, Spread its
our lost joys de - spor - ing, O'er the
soul with manu - ly feel - ing, Own the

heaven - ly shield be - fore us, Now, as
scud com - tent - ment pouring; Af - ter
in - fluence o'er it stealing, Name that's

Cres.

Cres.

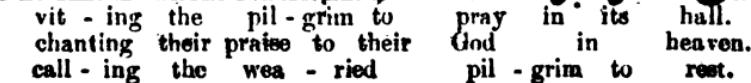
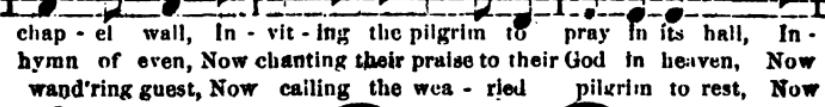
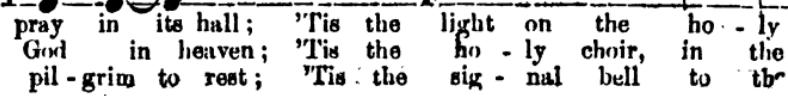
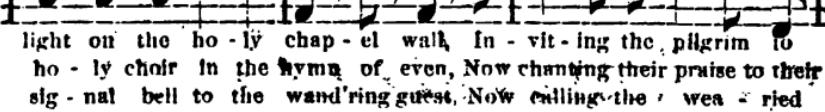
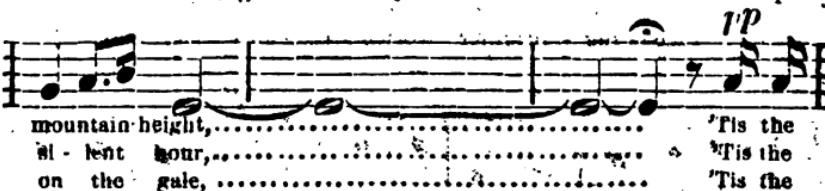
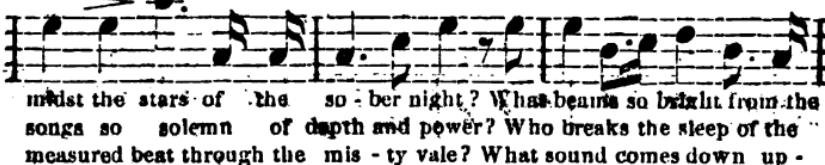
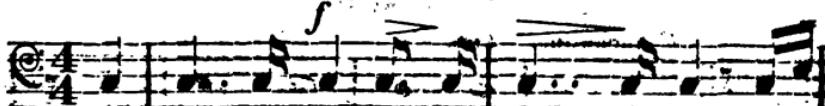
once with in - fant vol - ces, While we
dis - mal years of sor - row, Still the
with us while we're dreaming, Name with

sing our heart re - joices, Fa - ther! Mo - ther!
theme our hearts may borrow, Friendship! Friendship!
ho - ly ra - diance gleaming Loved one! Loved one!

What beams so bright.

Kreutzer.

SECOND BASE.



Lovely Night.

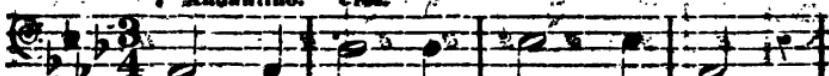
49

F. X. Chvala.

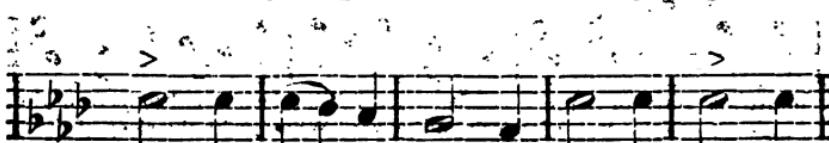
SECOND BASS.

p Andantino.

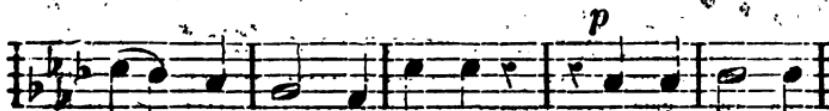
Cres.



1. Love - ly night! O, love - ly night,
2. Ho - ly night! O, ho - ly night,



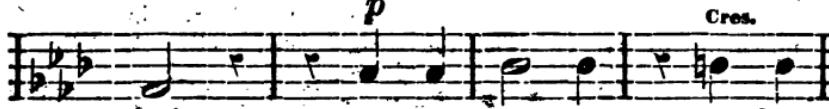
Spreading o - ver hill and meadow, Soft and
Plac - ing brighter worlds be - fore us; Hap - pi -



slow thy ha - gy shadow; Soon our wearied
ness thou sheddest o'er us; O! that we might



eye - lids close, Slum - ber in thy blest re -
ne'er re - turn To this dull earth, to weep and



pose; Soon our wea - ried eye - lids
mourn; O! that we might ne'er re -



close, And slum - ber in thy blest repose.
turn, To this dull earth, to weep and mourn.

Champagne Song.

SECOND BASS.

Allegro.

Mine host! Come hith - er, come
 high - er, and drink with me!

1. When fortune frowns and
 2. When dull the world a

friends forsake, La, la, la, la, la; La, la, la, la; And
 round us seems, La, la, la, la, la, la, la, la, la, la; No

man has nothing left to stake, La, la, la, la, la; La, la,
 fair eye kindly on us beams, La, la, la, la, la, la,

la; One god-like pleasure doth remain, Worth
 la; New vig - or then would we re - gain, Let's

all the hopes and joys he lost; The glorious vintage
 drink when ev' - ry thing is lost;

of Champagne, From crys - tal gob 'lets toas'j, The

Champagne Song. Concluded.

51

SECOND BASS.

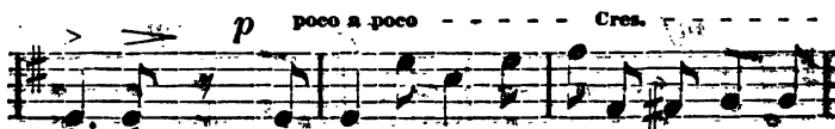
The musical score consists of eight staves of music for the Second Bass part. The key signature is A major (no sharps or flats). The time signature varies between common time and 6/8. The vocal line follows the lyrics provided below. The score includes dynamic markings such as *f* (forte) and *p* (piano).

glorious vintage of Champagne; The glorious vintage
of Champagne. Hurrah! hurrah! the most potent
magic. Cure for sorrow, care's relief, Flow ev-er,
falling never. To remove our grief. While the corks are
flying, E-vil spirits never reign, Yield for-ev-er,
Less grow never, Vintage of Champagne; Yes, less grow
never, Glorious vintage of Champagne.

SECOND BASS.



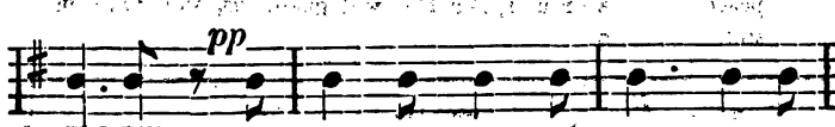
1. The shades of eve are closing, The moon shines clear and
2. Good night, the flow'rs are sleeping, Till morn - ing star doth



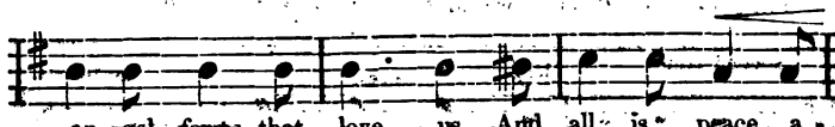
bright, The birds on bough re - posing, The birds on
shine, While an - gels watch are keeping, May sweet re -



bough... re - pos - - - ing; Good night, good
pose be thine;..... Good night, good



night; The stars keep watch a bove us, Like
night; The night - in - gale is sing - ing, The



an - gel forms that love us, And all is peace a -
moon her beam is fling - ing, And all is still a -

rit. e deces. all.



round, Yes, all is peace, peace a
round, Yes, all is still, still a .

SECOND BASE.

p *molto stringendo.**f*

round. The day is gone and night shades fall,
 round. The day is gone and night shades fall,

*mf**pp**pp*

All is peace a-round. All is peace, is
 All is still a-round. All is still, is

pp

First time.

*p**f*

>

>

>

peace a-round, But He will guard us, will guard us
 still a-

still, Who watches o-ver all.

Second time.

mf

Cres.

molte rit.

round.

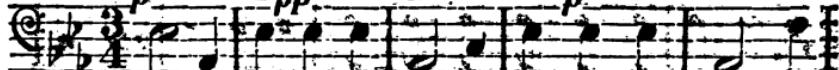
Good night! Good night! Slumber,

slum-ber in peace, all is still, all is still.

[5*]

SECOND BASS.

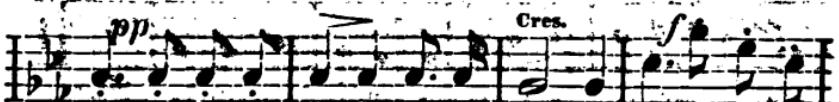
Adagio.

p *pp* *p* *cres.*

Sleep in peace! sleep in peace, in peace! Now the toil, the



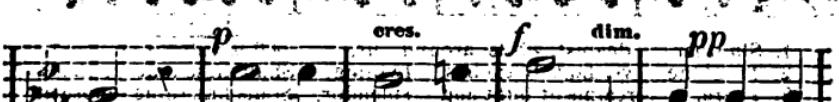
toil, now the toil of day must cease, For the



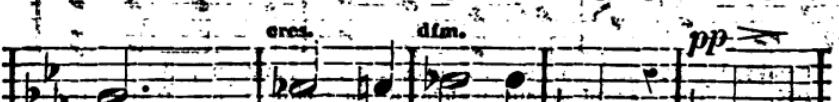
night is round us closing, Wearied Na-ture, Nature soft re-



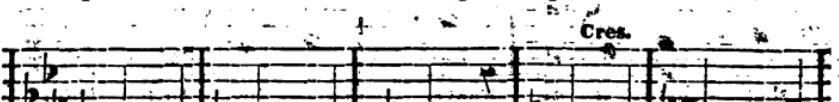
pos-ing Till the morning's sun ap-pear,



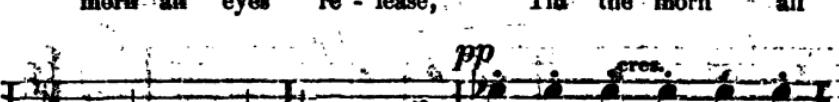
pear, Till the morning's sun ap-pear, Sleep in



peace! Sleep in peace! Till the



morn all eyes re-l ease, Till the morn all



eyes... re - lease; Silence reigns on hill and

SECOND BASS.

meadow, Wrapt the wood in ha - zy shadow, And the
 night in ac - cents light, Calls to rest, calls to
 rest, calls to rest, to rest, calls to rest, calls to rest.

Serenade.

Mendelssohn.

p Andante sostenuto. *pp*

1. Sun - ber, den - rest while around us, All is still till morn - ing.
 2. Third the verdant brach - es twining, Shall these tenes to thee -
 3. There in realms of light and splendor, Souls like thine repose at

cres.

breaks, Flocks of gold - en or - es sur - round us, And the
 rise, Thy sweet dreams to heav'n in - clin - ing Waft thy
 night, Rest till morn - ing's glo - ries ren - der, Earth, to

cres. *f* *dim.*

shep - herd o'er us wakes, And the shep - herd,
 spir - it to the skies, Waft thy spir - it,
 thee renew'd de - light, Rest till morn - ing's

p *pp*

And the shepherd o'er us wakes.
 Waft thy spir - it to the skies.
 glo - ries ren - der new de - light.

Küchen.

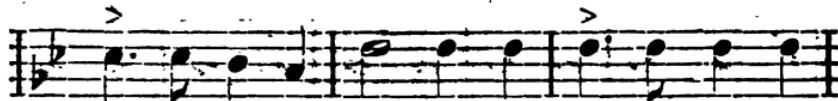
SECOND BASS.



We are the young mu-sicians, Who go from place to



place, And



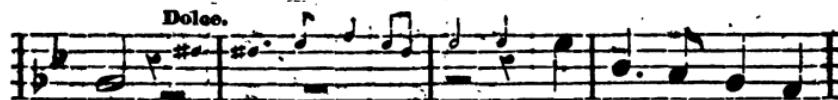
watch at eve the windows, Where beau-ty shows its



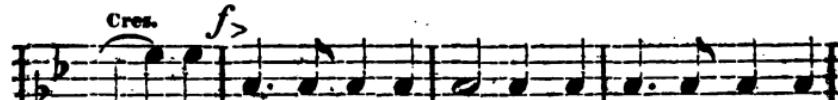
face, We are the young mu-sicians, Who go from place to



place, Who go from place to place, Who go from place to



place. And where they bid us welcome, Sweet lips and sparkling



eyes, From harp and voices blending, Soft strains will soon a-

SECOND BASS.

pp

rise, From harp and voices blending, Soft strains will soon a -

rise, From harp and voices blending, Soft strains will soon a -

mf

rise. Rum, rum, rum, rum, rum, rum, rum, rum, rum,

rum, rum, rum, rum, rum, rum, rum, rum, rum, rum,

rum, rum, rum! Our, homage now to dark eyes, And

Ritard. *pp*

now to eyes of blue,..... While

Piu Lento.

to a lit - tle ect - tage I qui - et - ly draw

SECOND BASS.

Poco a poco. Cres.

near; Where dwells a lovely maiden, Unto my heart most

dear, To her my ser-e-nade I sing, And breathe sweet words of

Dol.

> pp

love; Perchance she's at the window, And listens now a-

Stacc.

bove, And lis-tens now, and lis-tens now, And

Andante. Con espressione.
Solo. Dol.

lis-tens now a-bove. Good night, thou love-ly

maid-en, May notight disturb thy rest, May

angels stand a-round thee, And guard thee as the

SECOND BKS.

SECOND. BASS.

Sempre. *f*

are the young mu - si - cians, Who go from place to

pp

place, And watch at eve the windows, Where beauty shows its

face. And watch at eve the windows, Where beauty shows its

Vivo. ff

face. From place to place we go; we go; From place to

place we go, we go! La, la,

la, la, la, la, la, la, la, la, la, la, la,

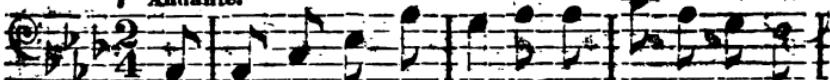
la,.... la, la, la, la, la, la, la, la, la,

la, la, la, la, la, la, la,.... la!....

Serenade.

J. L. Hatton.

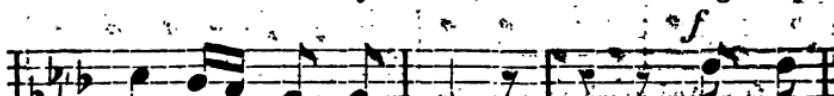
SECOND BASS.

p Andante.

1. Good night! good night! be - loved! I come to watch o'er
2. Thine eyes are stars of morning! Thy lips are crimson



thee!.... Good night! good night! be - lov - ed! I
flow'rs!.... Thine eyes are stars of morn - ing! Thy



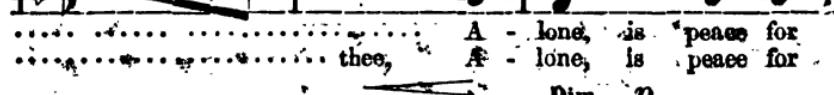
come to watch o'er thee! To be
lips are crimson flow'rs! be -



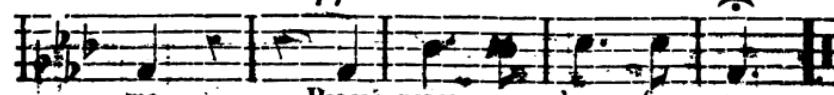
near thee, A - lone, is peace for me; is ... peace -
lov - ed! While I count the wea - ry hours; To be near..



Dim.

p*p*

Dim.

p*pp*

me, A - lone, a - lone, is peace for
me, A - lone, a - lone, is peace for

(6)

me, Peace, peace a - lone for me.
me, Peace, peace a - lone for me.

SECOND BASS.

*f**p*

1. A boon like life In Par - a - dise,
2. What care I for the world be - side,
3. Long live the jovial fellows all,

Doth
If
Who

grant us Fa - ther Rhine, Fa - ther Rhine;
gen - 'rous wine in - vite, wine in - vite,...
meet a - round the board, round the board,...

etc.

I do confess, a kiss is sweet, Yes!
When song and mirth resound, resound, and make, Yes! when
And while the wine, that sparkling Rhine wine flows, While, the

do confess a kiss is sweet, But sweetest is the wine, the wine. I
song and mirth resound and make With joy all features bright, Then like, thyn
sparkling Rhine wine flows, In song, in song its virtues laud. Wine is wine

*p**p*

am as merry as a lark That ri - ses to the sky, the sky, When
like a Jove-de-scend - ed child, The flashing glass I drain, Till through all
is the potent Pa - na - cea To stir the blood of age, Nor pain, nor
poco ritard - - - - a tempo.

I the genial wine behold, In glasses raised on high; When
thro' my veins the blood runs wild, And fill my glass a - gain; Then
pain nor sorrow can withstand Its power to as - suage, Nor

I the genial wine be - hold,
like a J ove-descended child,
pain not sorrow can withstand

In glasses rais'd on
The flashing glass I
Its power to as

SECOND BASS.

Cres.

high,... Yes, in glass - es, in glasses raised on high.
 draw,... And then fill it, and fill my glass a gain.
 usage,... Yes, its power, its power to as - suage.

The Voyage.

Mendelssohn.

Andante. *p p*

1. In dis - tance like a vis - - ion, In

dis - tance-like a vision That floats on the sus - ky
 fresh'ning breeze now ruf - fles The o - cean's soft heaving
 sun - in splendor gis - ing, It lu - mines the mis - ty,

night. The town with all its tow - ers, Now
 tide. So slow - ly rows the boat - man, The
 deep, The home of her re - veal - ing, Whose

Cres.

Dim.

dim - ly fades
 boat seems scarce
 love my heart

pp

from
 to
 deth

sight
 glide
 keep

2. A -
 3. The

Sol.

Sleep, Gentle Lady!

Bishop.

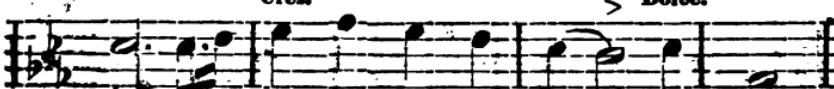
SECOND BASS.

Largo. *pp* >

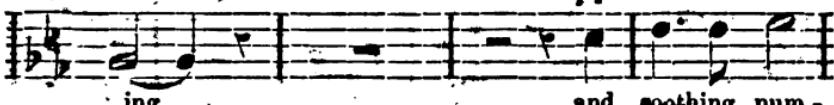


Cres.

> *Dolce.*



pp



bers, Wrap thee in soft - er blum - bers.

Allegretto.

p



Good night, good night.

mf



* Good night, good night.

SECOND BASS.

O, may our soft and soothing numbers,
 Wrap thee in sweet - er slum - bers, in
 sweet - er slum - bers. Peace
 be a - round thee, La - dy bright,
 Good night, good night, good night, good
 night, good night, Sleep, while we sing, Good
 night, good night, good night, good night, good
 night, good night, good night, good night, good
 night, Deceas. night, good night,

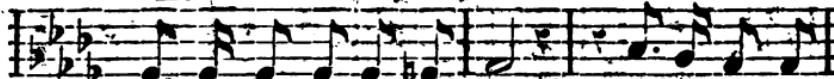
"Robin Hood."

SECOND BASS.

Andante.

p

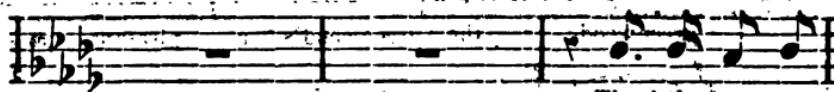
1. Now the sun has mounted high,
2 Now the trayler in the road,



Monarch of a cloudless sky, Now the world de -
Lays a-side his dreary load, Pleas'd to slumber



sires repose, While the fire of noon-tide glows;
in the shade Of some kind - ly for - est glade;



Thro' the leaves no
Rust'ling of the

pp

sound is heard, Save the mourn'rинг of the bee, Who
startled deer, Soft - er than the streamlet's song, It

Cres - - - com - -

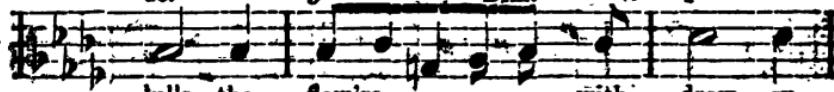


lulls the flow'res, Lulls the flow'res,
creeps a - long, Creeps a - long,

do.

f

Dim.

p

lulls the flow'res..... with drow - sy
creeps, and la - - - si - ly me - thinks it

SECOND BASS.

pp

minstrelsy. When the fields are a - thirst in the
creeps along. When the fields are a - thirst in the

*mf**mf*

noon-tide heat, When the grass is soft, and re-

*pp**Cres.*

pose. is sweet, The green - wood, the

greenwood, the greenwood's a pleasant re-

treat, ... is a pleasant, a pleas - ant re -

*pp**Cres.*

treat, ; ; ; ; the green - wood, the

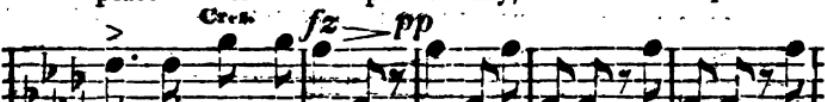
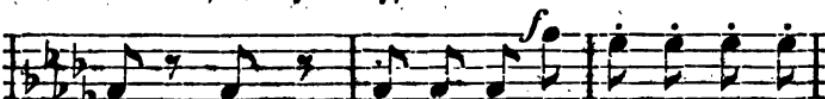
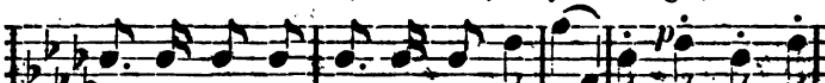
greenwood, the greenwood's a pleasant re -

greenwood, the greenwood's a pleasant re -

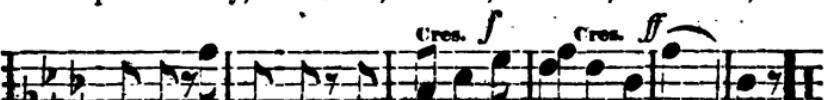
treat, is a pleas - ant re - treat.

Alto. Moderate.

SECOND BASS.



live - long day, the mill-wheels, the mill-wheels, the mill-wheels, the mill-wheels, the
 part to - day, to wander, wander, to wander, to wander, to



mill-wheels, the mill-wheels, the mill-wheels, the mill-wheels, the mill-wheels,
 wander, to wander, to wander, to wander, to wan - der.

The Parting Day.

Franz Abl.

68

SECOND BASS.

P Moderato.

1. And must we then re - luctant, Re - sign thee, day of
2. Yet why should we let sor-row Our hap - pi - ness al -
3. To - mor - row we shall gather, A - gain with laugh and

joy! Thy gold-en hours in mem-ry Time nev-er shall de-
loy, It can-not last for-ev-er, This sin-gle day of
song, Tho' not as young, yet gai-ly Our life-blood leaps a-

stry. Too much of joy ne'er fills the heart, One grief may cause it
joy! The present swift may pass a-way, The future's but a-
long. So let us be con-tent to-day, To think of joys up-

oft to smart; So must we then, re-luc-tant, Re-sign thee, day of
nother day; Then let us not with sorrow, Our hap-pi-ness al-
on our way; To-mor-row we shall gather, A-gain with laugh and

joy! Good night, good night, good
loy; Good night, &c.
song; Good night, &c.

night. good night. good night.... good night....

f

70

Scout.

Zellner.

SECOND SONG.

Allegretto.

ff



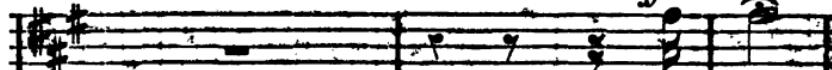
1.

we pledge!
we pledge!

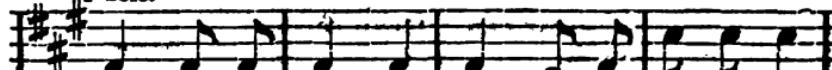
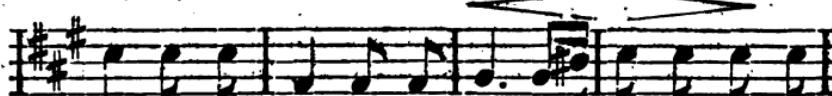
2.

we pledge!
we pledge!

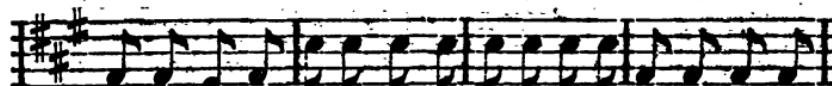
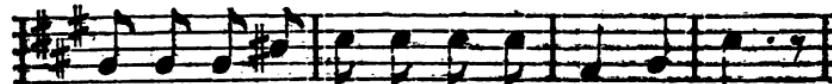
ff

we pledge!
we pledge!

p Solo.

Health to the fairest, Quaff it at beau-ty's shrine,
Health to the bravest, Quaff it at val-or's shrine,Pledge it, O pledge it in cups of golden wine, in
Crown the high brow with a wreath of verdant vine, a

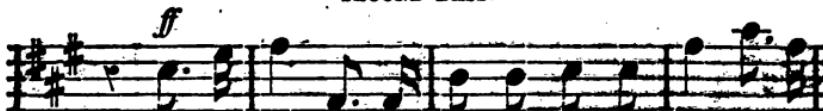
Semi-Chorus.

cups of golden wine. Health to the fair, aye to the
wreath of verdant vine. Health to the brave, aye to thefair, Quaff it at beauty's shrine, and pledge it in your cups of golden
brave, Quaff it at valor's shrine, and crown the high and valiant brow withwine, in cups of golden wine, of golden wine.
wreaths, with wreaths of verdant vine, of verdant vine.

Toast. Concluded.

71

SECOND BASS.



Here's a health, here's a health to all that's fair! Here's a
Here's a health, here's a health to all that's brave! Here's a

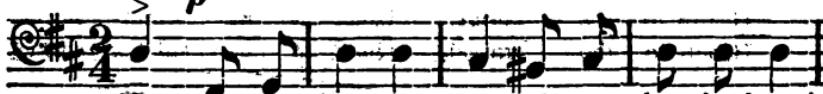


health, here's a health, here's a health to all that's fair!
health, here's a health, here's a health to all that's brave!

How can I leave thee.

Cramer.

Moderato. p



1. How can I leave thee, Queen of my loving heart!
2. Blame is the sweet flow'r, They call "Forget-me-not,"
3. Were I a bird, love, I'd soon return to thee,

p > > > pp



Dear - er to me thou art Than light and life.
That flow'r place on thy breast, And think on me;
Nor hawk's, nor fal - con's beak Should stay my flight;

p



This heart and soul of mine, So close are knit to thine,
Should flow'r and hope both fade, Yet will our love live on,
Fate may some ar - row send,—Dy - ing, I fly to thee,

p

Poco rit.

rit.

p



That I can soon - er life Than thee re - sign.
All else may die, but love We'll ne'er re - sign.
Bless'd with one look of thine, I life re - sign.

Wanderer's Return.

Franz Abt.

SECOND BASS.

f > > >

Come, jol - ly comrades, let's be merry, O'er a parting
glass of wine; Ev - er to wander is a pleasure.
While our skies with brightness shine. Onward!
never look back, On - ward! joy - ful go,
Onward! long is the way, Let's drink dull care away.
Birds blithe are singing, Bells gai - ly
ringing, Good for - tune bringing, They're
Cres. call - - ing, "Home is near;" Birds blithe are

SECOND BASS.

singing, Bells gai - ly ringing, Good for - tune
Cres.

bringing, To us they're calling, "Home is near."

p

Home, how I long to be - hold thee!

Dear one! my heart would en - - fold thee,

Will thou lov - ing then re - ceive me,

Hap - py will I then rest - on thy breast,

O! how hap - py, rest up - on thy breast.

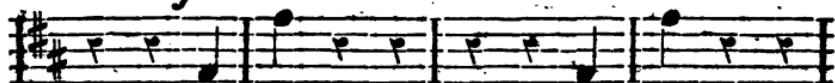
D.C. al Fine.

(7)

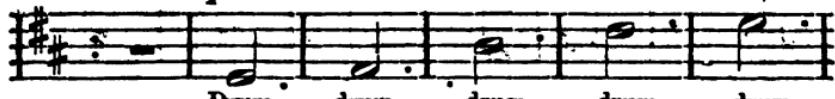
SECOND BASE.

mf

Cres.

*f*

to dance, to dance, to dance!

p

drum, drum, drum, drum, drum, drum,

Cres.



What were the world, with - out

SEARCHED - INDEXED

dance, What were the world, with - out
 dance, What were the world, with - out
 dance, What were the world, with - out
p *mf*
 drum, drum, drum, drum, drum, drum,
mf *crea.* *f* *p*
 drum, drum, heave ev - 'ry breast. drum,
p
 drum, drum, drum, drum, drum, drum, drum, drum,
mf
 drum, drum, drum, drum, drum, drum, drum.

BEGGED BASS.

mf

Dearest maiden, dance ev - er with me,
 Dance but with me, with me, Bear - est
 maiden, dance ev - er with me, Dance but with
 me, with me. *p* drum, drum, drum,
 drum, drum, drum, drum, drum, drum, drum, drum, drum, drum, drum, drum, drum, drum, drum, drum, drum, drum, Soon ends the ball, Dance one and all,
 dance one and all, Yes! dance, Yes! dance.

SECOND BASS.

p

drum, drum, drum, drum, drum, drum, drum,

Cres.

drum, drum, drum, drum, drum, drum, drum, drum,

drum, drum, drum. Now the gay, festive

f *mf*

hour at an end, Let us then heme - ward.

wend, And give to each one a part - ing good

f

night, Now fare thee well, Good night,fare thee

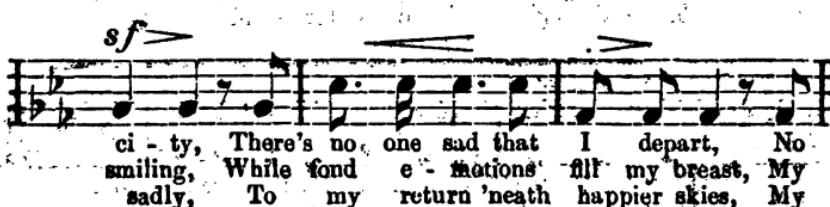
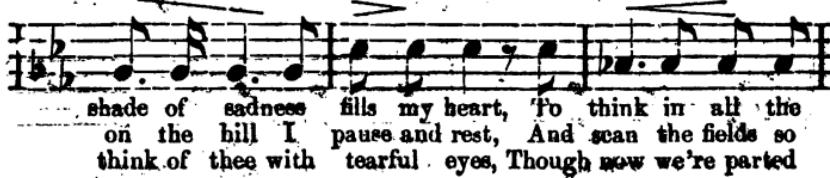
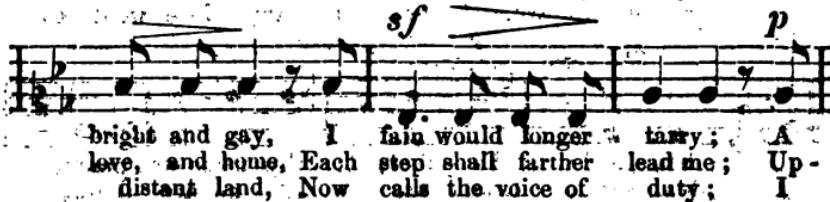
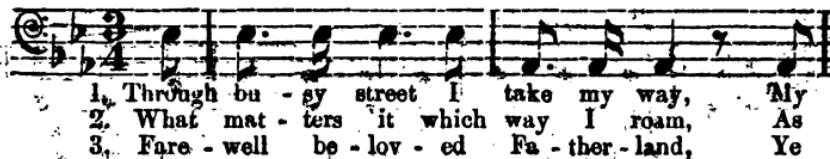
well fare thee well, fare thee well,

Now fare thee well, Good night!

[7 °]

W. Fischer.

SECOND CLASS.



Prayer before Battle.

79

SECOND EASY.

Weber.

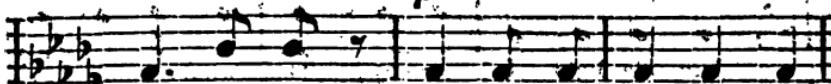
Not too slow.

p



1. Hear us, Al - migh - ty One! Hear us, and
2. What though the powers of hell, Conspire with
3. Lead us! though in the grave, Fall ma - ny

p



guard our cause, Thou our Pro - tec - tor in
mal - ice fell, Thou wilt de -feat their en -
righteous brave, Yet in thy love we'll con -

f



bat - tle! Fa - ther, thy name we praise,
dea - vor; Lead us, Al - mighty Lord,
fide us; All power and glo - ry be

f



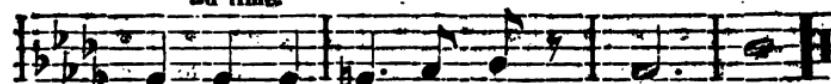
To Thee, our voices we raise,
Through thy right arm and sword,
Thine through e - ter - ni - ty,

1st and 2d time.



E'en 'mid the can - non's loud rat - tle.
Ours be the vic - to - ry, e - ver.

2d time.

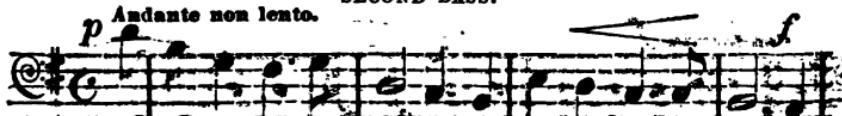


E - ver Om - ni - po - tent! guide us.

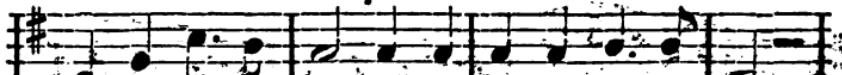
Farewell to the Forest.

Arranged from Mendelssohn.

SECOND BASS.

p Andante non lento.

1. O hills, O vales of pleasure, O woods with verdure dress'd, Where
2. In shady glen reclining, I trace the wrong and right; The
3. And I might soon resign ye, For scenes of toil and strife ; Ah!

p

all the charms of leisure, So oft have calm'd my breast,
beam of reason shining, Shows virtue ev - er bright.
why does fate con - sign me, To play the farce of life?

Cres.

*f**pp*

When far from ye I wander, Lost in the worldly train, My
The book I read is Nature's; There, simple truths appear, And
The' called from ye by duty, Still, whereso'er I stray, The

Cres.

sf

heart will fondly pon - der, My heart will fond - ly
though she change her fea - tures, And though she change her
spir - it of your beau - ty, The spirit of your

f

Dim.

p

pon - der, And sigh for ye a - gain.
fea - tures; Her die - states still are clear.
beau - ty, Will ne - ver fade a - way

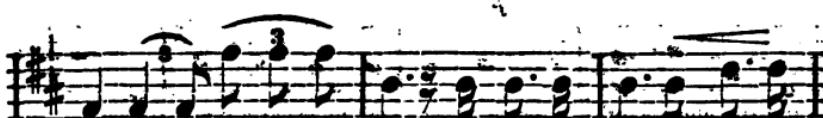
Kitchen.

SECOND BASS.

Con Spirto.



1. What beauty here the vi - sion fills! The meadows, the
 2. What beauty here the vi - sion fills! The river rolls
 3. What beauty here the vi - sion fills! No stream in the



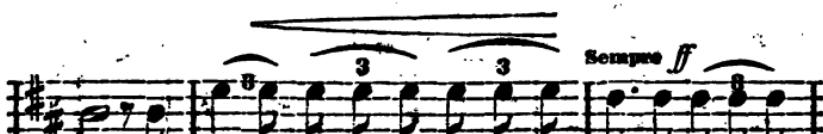
forests, the valleys, the hills. What beauty here the vi - sion.
 past the bright verdure clad hills, What beauty here the vi - sion.
 wide world such pleasure instils, What beauty here the vi - sion



ills! The meadows, the forests, the valleys, the hills. The beautiful
 fills! The riv - er rolls past the bright verdure-clad hills, That give to the
 fills! No stream in the wide world such pleasure instils, Where music is



stream, the pure golden wine, the beautiful stream, the pure golden
 world the clear sparkling wine, that give to the world the clear sparkling
 nuss'd as well as the wine, where music is nuss'd as well as the

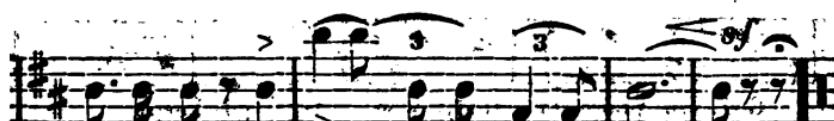


wine! Come fill your cups to the glo - ri - ous Rhine. Fill, fill to the
 wine! Hur - rah! hurrah! for the glo - ri - ous Rhine. Fill, fill to the
 wine! Good wine and music are thine, they are thine. Fill, fill to the

SECOND BASS.



Rhine, the glo - ri - ous Rhine, the glo - ri - ous Rhine, the
Rhine, the glo - ri - ous Rhine, the glo - ri - ous Rhine, the
Rhine, the glo - ri - ous Rhine, the glo - ri - ous Rhine, the



German Rhine, A glass to the German Rhine...
German Rhine, A glass to the German Rhine...
German Rhine, A glass to the German Rhine....

Night Song.

Alt.



1. Sweet evening comes, her dusky mantle throwing, In qui-e-
2. The dew-be-spangled fragrant flowers tender, With rev'rent



tude, in qui-e-tude, all nature soft-ly sleeps; The
heads, with rev'rent heads, to Night their homage all, Who



hills with con-se-cra-ted fires are glowing, In praise to
comes with si-lent step, devout and tender, And lightly

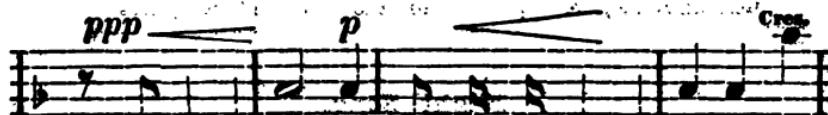
SECOND BASS.



throws, and lightly throws o'er Earth her sable pall, And lightly



throws, and lightly throws o'er Earth her pall,



While from each low - ly dwelling, The hymn is swelling, In



joy and love to heaven's throne, In joy and love to heaven's throne;

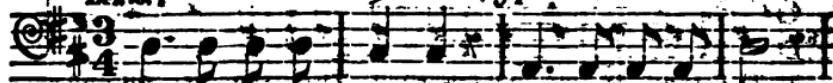


Far and near, soft and clear,

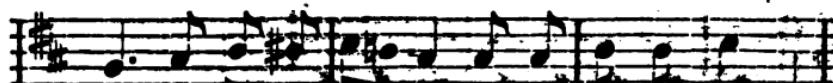


Far and near, soft and clear

Eckendorf.

Lento. *p*

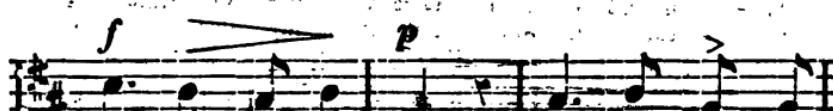
Slumber sweetly, dearest, Close thy weary eyes,



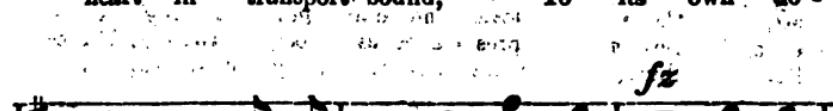
Guardian angels round thee hover, Till the morning'



rise; Then may Love, may Love, bear thy



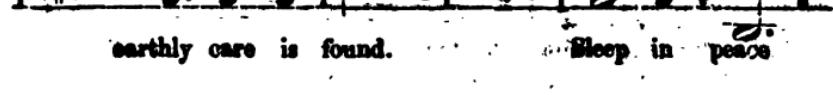
heart in transport bound, To its own do-



minions, Where no earthly care is found, Where no



earthly care is found.



Gondola Flora

N. W. Gode,

85

SECOND AND THIRD STAGE.

Andantino.

Andantino.

1. The sun is dis - ap - pear-ing, The sun is dis - ap -
pear-ing, Come love, no dan - ger fear - ing, Up -
fa - - ding, Love's pres - ence all per - va - ding, Makes
steer - est! O ! were but there my dear - est, A

p

pear - ing, Come love, no dan - ger fearing, Up -
fa - - ding, Love's pres - ence all per - vad-ing, Makes
steer - est, Come love, no dan - ger fearing, Up -
fa - - ding, Love's pres - ence all per - vad-ing, Makes
steer - est, but there, were but there, my dear - est, A

Dime.

on the lake with me, ... O'er the dark - ling
this hour tru - ly blest, ... Bliss - ful, long - ing
lit - tle cot - tage mine; ... If thou shavedst,

Dime.

on the lake with me; ... Dime. on the lake with me;
this hour tru - ly blest; ... Dime. on the lake with me;
lit - tle cot - tage mine; ... Dime. on the lake with me;

SECOND, AND, THIRD BASE.

A musical score page featuring two staves of music for voice and piano. The top staff shows a vocal line with lyrics: "2. The golden hues, The" and "3. Toward the shore To I'd re-sign." The piano accompaniment has dynamic markings "1 & 2." and "pp". The bottom staff continues the vocal line with "est! 2. The golden est 3. Toward the" and concludes with "hues, Love's shore, O! ly I'd re-sign." The piano part also includes a dynamic marking "pp".

The Image of the Rose.

G. Reckordt.

SECOND BASS.

p Sostenuto.

(Humming.)

Cres.

*p**f* Più Moto.

Oh, never from a fair - er
 It is my bosom's dearest
 To thee my heart is fondly

dwell ing, The an - gel face of vir - tue
 treasure, And nev - er can it be of -
 clinging, And will not cease till life is

Ten.

smiled, The an - gel face of vir - tue smiled.
 faced, And nev - er can it be ef - faced.
 gone, And will not cease till life is gone.

p CODA. Tempo Prime.

Beau - ti - ful form, tar - ry with me,

pp

tar - - - - - ry, tar - ry with me.

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